DOCUMENT RESUME

ED 216 967 SO 014 068

AUTHOR Stone, Frank Andrews
TITLE Using Oral History in Educational Studies. Multicultural Research Guides Series, Number One.
INSTITUTION Connecticut Univ., Storrs. Thut (I.N.) World Education Center.
REPORT NO ISBN-0-918158-20
PUB DATE 77
NOTE 27p.
AVAILABLE FROM I.N. Thut World Education Center, Box U-32, University of Connecticut, Storrs, CT 06268 ($1.50, plus $0.30 postage).

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Definitions; *Educational History; *Educational Research; Elementary Secondary Education; Higher Education; Interviews; Library Collections; Methods; *Oral History

ABSTRACT

This paper examines oral history as one of the main types of evidence available to people who are investigating educational concerns from an historical perspective. The first part of the paper describes existing oral history collections many of which deal with subjects related to education. For example, a history professor at Columbia University arranged for the first formal taped oral history interviews in 1948. His efforts brought into being the huge oral history collection housed in Butler Library at Columbia. Included in this special collection are tapes concerning the founding of the American Association of Physics Teachers, the first fifty-eight years of the Carnegie Corporation as a philanthropic organization, and China educational missionaries, 1900-1950. The second part of the paper provides and discusses various definitions of oral history and examines why people undertake oral histories. The final section of the paper examines the oral history process. It discusses the eight main steps involved in doing oral history: surveying and contacting, explaining, planning, preparing interview outlines, establishing rapport, taking notes, closing the interview, and following post-interview procedures. The appendices contain questions used by the staff of the "Peoples of Connecticut Project" in their interviews with persons of different ethnic origins and the permission form that interviewees were asked to sign. (RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED2169967

ISBN 0-918158-20

APR 5 1982

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Dr. Frank A. Stone

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

USING ORAL HISTORY IN EDUCATIONAL STUDIES

Frank Andrews Stone

1977

MULTICULTURAL RESEARCH GUIDES SERIES

Number One

SP 014 068

THE I.N. THUT WORLD EDUCATION CENTER

Centro de Educacion Mundial I.N. Thut
(formerly World Education Project)

BILINGUAL – MULTICULTURAL – INTERNATIONAL – GLOBAL

Box U-32, School of Education
The University of Connecticut
Storrs, Ct. 06268 U.S.A. (203) 486-3321

USING ORAL HISTORY IN EDUCATIONAL STUDIES

Frank Andrews Stone

There are three main types of evidence available to people who are investigating educational concerns from an historical perspective. These can be categorized and described. The first main differentiation is between mute as opposed to verbal evidence. Mute evidence consists of physical objects or instruments such as tools and other artifacts, structures like items of apparatus and buildings, as well as other elements of spacial relationships. The conditions of the climate and topography can also furnish mute evidence of causal factors affecting educational policies and processes. Quantitative history is often done on the basis of mute evidence. Verbal or spoken evidence can be grouped into two other categories. The first of these consists of oral traditions. The second, articulations that have been written down, producing documentary evidence. Until recently, professional historiographers have clearly preferred written verbal evidence over all other kinds. Now, however, interest in and respect for oral history has greatly increased.[1]

Oral traditions have always been a valued means of preserving and communicating the heritage of societies in which writing was either unknown or considered to be inappropriate for sacred functions. Many African, Asian and Middle Eastern peoples have rich oral traditions, and the roots of Judaism, Christianity and Islam all lie in the testimony of eye-witnesses whose declarations were only trans-

cribed after the events in which they had taken part were over. Some forms of oral history have also always existed in western civilization where the words and reminiscences of famous people are likely to have been set down and preserved by those around them. In fact, some oral history is still being done today using the technique of transcribing what the respondent says by hand in cases where it is believed that the presence of a tape recorder might intimidate the subject.

Modern oral history, however, began with the invention of magnetic recording on wire, acetate or polyester tape. Allan Nevins, a history professor at Columbia University, arranged for the first formal taped oral history interviews in 1948. His efforts brought into being the huge Oral History Collection housed in Butler Library at Columbia, for which more than three thousand people have been interviewed. An annotated subject (person) and topical index of these materials lists forty-four people or subjects related to education.[2] Among them are:

Person	Memoirs Mentioning	Total Page References
James B. Angell (1829-1916)	7	29
Charles W. Eliot (1834-1926)	23	57
William James (1824-1910)	21	57
Charles S. Peirce (1839-1914)	-	-
James Harvey Robinson (1863-1936)	14	44
Josiah Royce (1855-1916)	10	16
Jacob G. Schurman (1854-1942)	3	10
Frederick Jackson Turner (1861-1932)	11	55
Booker T. Washington (1856-1915)	13	50
Andrew White (1832-1918)	2	8

Columbia's famous Oral History Collection is today only one of many. The Oral History Association was organized at Arden House, the conference center of Columbia University in 1967, with an original

membership of 145 people from many parts of the United States. Its membership now exceeds a thousand from all over the world. The tremendous growth in the field of oral history can be illustrated with this data regarding magnitude.[3]

	1965	1970	1973
Total Projects	89	230	316
Hours recorded	17,441	52,264	70,485
Pages of transcript	398,556	704,543	1,078,293

It is now estimated that the number of pages of oral history transcripts is more than two million. The oral history centers, classified by their institutional affiliation, were: universities 108 (public 75, independent 33); public libraries 48 (city 26, county 15, state 7); colleges 47 (independent 31, public 16); historical societies 25 (both state and local); professional, ethnic and other special interest societies 29, federal agencies 18; museums, hospitals and church groups 12; private collections 5; corporations 4; medical centers 3; alumni associations 2; bookmobile 1, unclassified 14. Although participation in oral history projects has increased since this information was compiled, it illustrates the variety of organizations and institutions that are involved in the field.

There are a number of notable oral history collections in our section of the United States that can easily be visited. The largest is The Oral History Collection, Box 20, Butler Library, Columbia University, New York, N.Y. 10027. It contains special collections on sixty-eight major topics. Among these are the founding of the American Association of Physics Teachers, the first fifty-eight years

of the Carnegie Corporation as a philanthropic organization; China educational missionaries, 1900-1950; the crisis at Columbia University in 1968; the development of the Children's Television Workshop; the early history of the psychanalytic movement;and intellectual leaders in the South between the two World Wars.[4] These subjects are suggestive of the contributions that oral history can make to educational studies.

Another extensive collection, begun in 1962, is housed in the Department of Manuscripts and University Archives, 101 Olin Library, Cornell University, Ithaca, New York 14850. It contains material on thirty-four special topics, among them: the evolution of Black Studies at Cornell; the founding of the George Junior Republic; perceptions of change in the Ithaca school district; the development of the New York State College of Human Ecology; returning Peace Corps volunteers; and collective bargaining at the State University of New York, Cortland.

In Massachusetts the John F. Kennedy Library, 380 Trapelo Road, Waltham, MA 02154 contains over 530 hours of oral history about President Kennedy's career and administration. There is an especially interesting collection of materials at The Northeast Archives of Folklore and Oral History, Department of Anthropology, University of Maine, Orono, ME 04473. It contains interviews with Maine lumbermen, people engaged in fishing and lobstering, leaders of organized labor in Maine, and collections of Maine folksongs and their makers.

Although these are more distant from Storrs, researchers in the field of educational studies will want to know that extensive oral histories about John Dewey exist in The Special Collections, Morris Library, Southern Illinois University, Carbondale, Ill 62901. Over a

hundred hours of oral histories about education, as well as a major group of interviews regarding Black Studies, are housed at The Oral History Program, UCLA, 136 Powell Library, 405 Hilgard Avenue, Los Angeles, CA 90024.

There are two oral history centers in Connecticut. The Oral History Research Project of The University of Bridgeport, 10 Stamford Hall, Bridgeport, CT 06602 has material on the Bridgeport Socialists and the black community of Bridgeport. Our own Connecticut Oral History Project, Dr. Morton J. Tenzer, Director, Box U-106, The University of Connecticut, Storrs, CT 06268 preserves recent educational, political and social history of the state. It contains interviews with former governors, labor leaders, businessman and educators.

Besides the Connecticut Oral History Project, there are two other good sized oral history collections on our campus. Dr. Bruce M. Stave, Department of History, Box U-103, directed the collection of some 130 oral histories with immigrants to Connecticut for "The Peoples of Connecticut" Project. The World Education Project, Dr. Frank A. Stone, Director, Box U-32, School of Education, has oral history materials on three major topics:

(1) Modern American Educational Thought. Eighteen cassettes contain interviews with theorists such as Paul Nash, Boston University; Edward Powers, Boston College; and Daniel Marshall, Tufts University. There is also a five hour oral history with Theodore Brameld, formerly of Boston University. None of this material has been transcribed as typed manuscripts.

(2) Modern Turkish Educational Thought. Twenty reels of tape contain oral histories conducted with eighteen of Turkey's modern educational theorists. Fourteen of them have been transcribed as typed manuscripts containing 180 pages of material in the original Turkish.

(3) "The Peoples of Connecticut" Series. Seventy cassettes contain oral histories with people who came to Connecticut from thirty-five ethnic backgrounds. Their cultural and educational experiences are emphasized. There are materials on:

Afro-Americans
American Indians
Argentinans
Armenians
Barbados
Bermudans
Cape Verde Islands
Chinese
Cubans
Ecuadorians
Egyptians
English
Estonians
Ethiopians
French
French Canadians
Germans
Greeks
Grenada
Hungarians
Indians
Irish
Israelis
Italians
Jews: German
Polish
Ukrainian
Latvians
Norwegians
Portuguese
Polish
Scottish
Swedish
Taiwanese
Welsh

Some of these oral histories were used to prepare SCOTS AND SCOTCH IRISH IN CONNECTICUT: A HISTORY. Oral History material was also used in the curriculum guide on the Poles in "The Peoples of Connecticut" Series. This is an ongoing activity with new oral histories being made each semester by students enrolled in modules on "Multicultural Education" in the undergraduate course on the Foundations of Education. Only a few of the tapes, however, have yet been transcribed to produce typed manuscripts.

What is Oral History?

All oral history is either "biographical" or "special subject" in approach. Examples of each of these broad genres have already been given. The five hour "in depth" interview with Theodore Brameld, who is considered to be the leading American exponent of educational reconstruction, demonstrates the "biographical" type of oral history. A series of oral histories concerned with the process of establishing Community Colleges in Connecticut typifies the "special subject" approach.

Because oral history is used to accomplish different aims, it is not surprising that it has been defined somewhat differently by various scholars. In the preface to THE GATEWAY TO HISTORY in 1938 Allan Nevins wrote that oral history is:

> . . . a systematic attempt to obtain, from the lips and papers of living Americans, who have led significant lives, a fuller record of their participation in . . . political, economic and cultural life . . .[5]

Willa K. Baum writes that:

> Oral History is the tape recording of reminiscences about which the narrator can speak from first hand knowledge.[6]

Viewing oral history as a complex activity, rather than an extended interview with a single subject, Elizabeth Rumics states that typically:

> . . . an oral history project comprises an organized series of interviews with selected individuals or groups in order to create a new source of materials from the reminiscences of their own life and acts, or from their association with a particular person, period or event.[7]

Together, these definitions of oral history adequately explicate the nature of this field.

Questions may be raised, however, about why people undertake doing oral histories. There seem to be four chief motives for doing projects of this type. Basically, oral history is used in fields where there is a dirth of documentary evidence, or where the documents that exist are suspect. In these cases, oral history can produce a valuable new corpus of evidence which is then assessed using the same standards of credibility and validity as are applied to any other historical sources.

Historical revision is undoubtedly a second important motive for many oral historians. They recognize that most printed documents represent the point of view of the intelligensia or elite groups in society. Ordinary, common people have relatively little access to most of the media. They seldom produce archives of original documents concerning themselves. Most human beings, in fact, are the "un-great" and many are unlettered. Yet their experiences represent those of the majority. Their perceptions and mentality are important factors in any event or era. Oral history provides a means of including the views of the average person, the poor and the inarticulate. For this reason, it is a very important historical tool.

Another powerful incentive for oral history is the fact that, as Samuel Johnson once remarked, "A curious thought has just occurred to me, in the grave we will receive no letters."[8] It is equally true that no letters are sent out from the grave even in answer to the most anxious of historical inquiries. In other words, oral history is a partial precaution against oblivion. For this reason, many

respondents are anxious to dictate their reminiscences. In fact, their loquacity may present a problem for the oral historian. Henry Wallace, for instance, dictated an oral history that totals some two thousand typed pages, while Frances Perkins' comes to five thousand!

A fourth important reason for doing oral history is in order to obtain phenomenological data from the subject. Written documents are more likely to have been edited, and the author usually has been selective in his or her diction and interpretation. The format of semi- or unstructured interviews, however, allows for a relatively free flow of views with very little shaping or interference from the interviewer. Particularly as a complementary source of data used in conjunction with other types of information, oral history provides a particularly immediate and authentic medium.

Similar to any other form of archives, then, oral history collections exist in order to fill gaps in the written records, accumulate materials on less known subjects, and obtain information from groups who usually aren't represented, or have been maligned, in the conventional media. Libraries handle oral histories just as they would any other manuscripts or personal papers in their archives. Citations or quotations are made from the oral history transcripts just as they would be from other archival documents.

The Oral History Process

There are eight main steps involved in doing oral history: (1) surveying and contacting, (2) explaining, (3) planning, (4) preparing interview outlines, (5) establishing rapport, (6) taking notes,

(7) closing the interview, and (8) post-interview procedures. These will now be systematically presented and discussed.

Surveying and Contacting. A person who is preparing to undertake an oral history project must first thoroughly survey the previous literature related to the field under investigation. This normally means preparing a considerable number of topically coded citation cards. These are used to orient the interviewer, assist in formulating queries, and provide validation for the information obtained from the oral history respondents.

It is usually on the basis of this survey of the literature that it is possible to identify who the appropriate respondents would be. However, it is also very common to locate the respondents for an oral history project by asking members of the group or organization to be studied for their opinion. In some cases, this may be similar to a "Delphi Technique" in which people of repute in the field are requested to identify the most appropriate individuals with whom oral histories should be taped.

After the researcher is familiar with the events that relate to the proposed study and has located the respondents with whom oral histories will be prepared, the next step is to contact the respondents. "Elite" respondents normally prefer to receive letters introducing the oral historian, the project, and requesting their participation. Many good respondents, however, are better contacted through someone who is already their friend on an informal basis. Sometimes a telephone call is the best kind of initial contact. Other times it is best to make an initial "courtesy call" accompanied by a mutual friend.

Investigators who are engaged in studies that involve children or youth in educational institutions will doubtless be required to contact the authorities in order to obtain their permission for them to tape oral histories with these subjects. Usually authorization has to be obtained from the local Board of Education if public school students are involved. A research permit from the Connecticut State Department of Education may be required if access to institutions under its jurisdiction is needed.

Explaining. The rationale and aims of the oral history project must be explained to the subject. The involves acquainting him or her with the types of experience, information or interpretation that are germane to the topic being studied. The interviewer has a moral obligation to tell the respondent what his or her rights are with regard to the interview material; explaining that they may review the transcript to assure that it accurately conveys what they said, and may place restrictions on the use of the oral history data. They may also maintain their anonymity if they wish.

Planning. After the explanations have oriented the subject to the oral history project, it is time to actually plan the interview with him or her. Three distinct types of format are used for doing oral histories, according to the goals of the interviewer.

A structured outline or schedule containing a sequence of questions and stimulating comments may be used for shorter oral histories on a "special subject." They are usually frowned on for "biographical" oral histories because they may "lead the witness." However, a written check list of key items can assist the interviewer and preclude the

omission of needed and important information.

A semi-structured format is the usual one for "biographical" oral histories, in which the interviewer and respondent agree on the main topics to be included. There is considerable flexibility, however, within each topic area for the subject to express his or her own views without interference from the interviewer. The interviewer, however, usually makes encouraging responses and requests clarification if this seems to be called for. Also, the interviewer will ask a stimulating question if the oral history seems to be bogged down.

Particularly with "elite" subjects who already are in command of what they wish to include in their oral histories, an unstructured interview may be the best approach. In this case, no detailed written outline or even check list of the main topics exists. The subject dictates the material with a minimum of interaction with the interviewer.

There are many cases when it is best to have several people participate in planning for an oral history. Often the subject's husband, wife, children or some other relative or friend can be most helpful. In fact, I have found that it is an excellent practice to jointly interview couples, if they have many shared experiences to relate. Also, sometimes two interviewers add to the perspectives and aid in producing an oral history of good quality. The objectives of oral history planning have been well expressed by John W. Best.

> In areas where human motivation as revealed in reasons for actions, feelings, and attitudes is concerned, the interview can be most effective. In the hands of a skillful interviewer, a depth of response is possible,

> a penetration quite unlikely to be achieved through any other means.[9]

It is this exploration of the volitions and intents that are perceived to have led to actions, feelings and attitudes to which planning an oral history with the subject should be devoted. The aim is to create a situation in which profound penetration will be encouraged.

Preparing Interview Outlines. On the basis of the prior reading and investigation that the interviewer has done, along with the planning carried out together with the respondent, an interview structure can be drawn up. It may be a detailed outline in the case of a structured interview, a general checklist in a semi-structured situation, or merely notes to refresh the interviewer's memory, if the oral history is largely to be dictated by the respondent without much external structuring.

Some oral historians find that it is a good idea to list proper names and specialized vocabulary that are likely to occur during the actual taping. This assists them to take notes during the interview and helps them to accurately type the manuscript afterward. This is particularly true when another language is involved, such as when immigrants are discussing their experiences.

Establishing rapport. The personality of the interviewer is the chief instrument for achieving a worthwhile oral history. The subject must feel comfortable in the interview situation, and have confidence in the interviewer's competence and integrity. Time should be taken to establish this rapport, which often means exchanging some shared

experiences and demonstrating interest in the subject. The best interviewers, however, are not necessarily academicians or scholars. Youth are often very effective in doing oral history projects that involve elderly subjects who wish to communicate their ideas to the younger generation. Amateur oral historians have produced excellent results, as oral history projects that have been done in public schools and colleges attest.

This is the point at which it is wise to demonstrate the taping equipment that will be used to record the oral history. Show the subject how you can start and stop it, and the process for changing the reel or inserting a cassette. Test the equipment by actually recording a short segment of conversation so that the subject can hear his or her voice on the tape. Answer any questions that may be raised about the equipment or its manipulation.

Some oral historians also photograph the respondent at this point in the proceedings. The picture of the subject actually setting down the oral history is another piece of evidence that lends credibility to the process. In some cases, the photograph is also used to identify the transcript. Additionally, the subject may have documents and artifacts to which they wish to refer later, and these can be photographed also. If, however, this photographing would weaken the rapport between the subject and interviewer, then it is preferable to omit it.

Taking Notes. While the subject is actually dictating the oral history, the interviewer is busy with three activities. First, the respondent must receive encouragement and feedback from the interviewer.

This means using gestures, sounds and making queries when these are necessary. It is a good thing to have tested out one's methods of interacting with a respondent to ascertain how effective they are and what they sound like when transcribed. The interviewer must also take care not to use jargon, argot or pedagoguese unless these will be appropriate.

The interviewer's second task is to manipulate the recording equipment. Spare reels or cassettes should be immediately available so that there will be as little interruption as possible when they are changed. It is also a good idea to request the subject to hold telephone calls or remove the phone from the hook during the interview. Be sure that radios, television sets and other sources of sound interference are turned off.

While doing these other two important jobs, during the interview the interviewer should also take notes. It is especially important to write down the basic order in which the oral history has been organized by the respondent, so that it can be more easily transcribed and indexed. By doing this, the interviewer will also realize if any terms aren't clear or if their spellings need to be clarified. In most cases, these matters can be worked out at the end of the oral history session.

Before starting the oral history, itself, the reel or cassette should be run ahead a little bit. Then the interviewer should dictate the "heading" which will include four basic items of information.

(1) Subject's name and identifying data
(2) Interviewer, and the oral history project for which the interview has been taped.
(3) Place at which the oral history was taped.
(4) Date on which the oral history was recorded.

Closing the Interview. It is the responsibility of the interviewer to bring the oral history to a close. Sometimes it is appropriate to conclude taping for that day when the respondent is clearly getting fatigued. At other times, all of the material that was identified during the pre-planning session has been transcribed, and it is obviously appropriate to conclude the session. Sometimes it is necessary to ask the respondent if there are any other points that he or she wishes to include. But the oral history should never be allowed to degenerate into "small talk", which can occur if care isn't taken to prevent this from happening.

The interviewer should finish the oral history with a sentence expressing appreciation to the subject for the contribution which he or she has made to the oral history project. The total elapsed time of the entire taped oral history should then be marked on the outside of the reels or cassettes.

The subject should be requested to sign a form indicating any restrictions that they wish to place on the dissemination of the oral history. It is usual, also, to arrange with the subject for a time when the typed transcript of the recording will be available so that the respondent can review it and pen in any changes or additions that are necessary.

Post-interview procedures. As soon as possible after the oral history has been completed, the reels or cassettes on which it has been taped should be labeled. Information about their contents should be typed on index cards for the catalogue of the oral history collection. The tapes should be stored in dust proof containers in a cool place.

It is usual for the interviewer to personally type out the verbatum transcription of the oral history. This is because no stenographer is likely to be able to achieve the same accuracy as the person who actually was present during the interview. Also, the interviewer is more likely to be able to recognize discrepancies that may require further clarification.

When the typed transcript of the oral history has been completed, it is usually submitted to the subject for review. After the subject has seen it, he or she signs and dates the manuscript at the end, providing another verification of its authenticity.

Often, an index of the contents of the oral history is prepared and attached to the manuscript of it. The typed transcription is then accessed into the catalogue of the oral history collection, along with the statement of agreement regarding its use. In the case of smaller oral history projects, or ones that are done in connection with a thesis or dissertation; at the conclusion of the work it is usual to deposit the tapes and transcripts at some institution where subsequent researchers will have access to the material. This may be a college, library, school or university that maintains an oral history archives, or an organization concerned with the topic that was investigated.

Respondents should be informed where their oral histories will be maintained and made available according to their restrictions. Also, the respondents should receive a letter thanking them for participating in the project, and be furnished with a copy of any publications that make use of the information which they provided.

When a researcher uses oral history as part of the evidence for a scholarly investigation, the same standards apply as are used for any other historical documents. The assertions of the subjects are more credible if they are coherent, logical and consistent. If possible, they should be corroborated by external evidence. They should be subjected to conceptual and semantic analysis. Higher and lower literary criticism can be applied. Phenomenological criticism can be used.

In fact, oral history is seldom used alone as a scholarly research tool. Usually, oral history is one dimension of an investigation that also uses documentary analysis, questionnaires, opinionnaires or attitude scales, the "Delphi" technique, or other research methods. There are many areas of educational studies, however, where oral history produces evidence that can be obtained in no other way.

Equipment for Oral Historians

Two types of tape recorders are used for oral history work. Both have been used successfully by the personnel of the World Education Project.

Four or five inch reels may be used at a recoding speed of $3^3/_4$. The machine that we have used with them is a Concord 300, reverse-a-track manufactured by the Concord Electronics Corp., Los Angeles, California. It is battery as well as outlet operated, an important feature if recording is to be done overseas where the currency cycles are likely to different from those in the United States.

The advantage of using open reels for recording oral history is that they are less likely to jam than are cassettes. They also can be spliced more easily. On the other hand, however, they are more difficult to obtain, cost more, and require more storage space.

Most of the World Education Project's oral history collection has been recorded on cassettes. A good quality of tape, either 1 or $1^1/_2$ mil. (not $^1/_2$ mil.) thick must be used. Be certain that it is polyester (often called mylar) and not the cheaper acetate variety. Purchase the type of cassettes that are assembled with tiny screws, so that they can be opened if the tape jams. Ninety minute cassettes are recommended on which forty-five minutes of the interview can be recorded on each side. For some less extensive oral history projects, the hour cassettes are satisfactory, too. The two hour ones, however, contain tape that is too thin.

Our recorder is a Sony Cassette Corder TC-67 that can be plugged into an electric outlet or operated with six size "C" flashlight batteries. It has a built-in microphone, which we find reduces the trauma of being in front of a conventional microphone for some respondents. There is also a separate microphone for use when this is appropriate. A foot pedal is a very helpful accesory for starting and stopping the machine when typing out the transcription of an oral history.

NOTES

1 Jacques Barzun and Henry F. Graff, THE MODERN RESEARCHER, REVISED EDITION. New York: Harcourt, Brace Jovanovich, Inc., 1970, pp. 146-7.

2 Elizabeth B. Mason and Louis M. Starr, (eds.) THE ORAL HISTORY COLLECTION OF COLUMBIA UNIVERSITY. New York: Oral History Research Office, 1973. The data on the specific subjects that follows is in ORAL HISTORY: COLUMBIA REPORTS 1968-1969. New York: Oral History Research Office, 1969, pp. 6-9.

3 ORAL HISTORY: COLUMBIA REPORTS 1975. New York: Oral History Research Office, Columbia University, 1975, p. 4.

4 Alan M. Meckler and Ruth McMullin, (eds.) ORAL HISTORY COLLECTIONS. New York: R.R. Bowker Company, 1975.

5 Quoted in Manfred Waserman, BIBLIOGRAPHY ON ORAL HISTORY, REVISED. New York: The Oral History Association, 1975, p. iii.

6 Willa K. Baum, ORAL HISTORY FOR THE LOCAL HISTORICAL SOCIETY. Stockton: Conference on California Historical Societies, University of the Pacific, 1969, p. 1.

7 Elizabeth Rumics, "Oral History: Defining the Term", Wilson Library Bulletin 40(7), March, 1966, p. 602.

8 Allan Nevins, "Oral History: How and Why it was Born", Wilson Library Bulletin 40(7), March, 1966, pp. 600-601.

9 John W. Best, RESEARCH IN EDUCATION, THIRD EDITION. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977, p. 183.

BIBLIOGRAPHY

Baum, Willa K. ORAL HISTORY FOR THE LOCAL HISTORICAL SOCIETY. Stockton: Conference of California Historical Societies, University of the Pacific, 1969. 44 pp.

Cash, Joseph, et. al. THE PRACTICE OF ORAL HISTORY: A HANDBOOK. Glen Rock, N.J.: Microfilming Corporation of America, 1975.

Cutler, W.W. III, "Oral History: Its Nature and Uses for Educational History", HISTORY OF EDUCATION QUARTERLY 11, Summer, 1971, pp. 184-94.

Haley, Alex "Black History, Oral History, and Genealogy", THE ORAL HISTORY REVIEW, 1973, pp. 1-25.

Hirsch, R. and M. Lewinger, "Oral History: The Family is the Curriculum", TEACHER 93, November, 1975, pp. 60-2.

Hoffman, A.M. "Reliability and Validity in Oral History", TODAYS SPEECH 22, Winter, 1974, pp. 23-7.

Ives, Edward D. A MANUAL FOR FIELD WORKERS. Orono Maine: Northeast Folklore Society, 1974.

Lehane, Stephen and Richard Goldman ORAL HISTORY: RESEARCH AND TEACHING TOOL FOR EDUCATORS. Arlington, Virginia: ERIC Document Reproduction Service,

MacMaster, Richard K. "Oral History Speaks for the Other America", AMERICA, May 5, 1973, pp. 411-13.

Mason, Elizabeth B. and Louis M. Starr, (eds.) THE ORAL HISTORY COLLECTION OF COLUMBIA UNIVERSITY. New York: Oral History Research Office, 1973.

Meckler, Alan M. and Ruth McMullin, (eds.) ORAL HISTORY COLLECTIONS. New York: R.R. Bowker Company, 1975.

Montell, William L. "The Oral Historian as Folklorist", NATIONAL COLLOQUIA ON ORAL HISTORY, 5 and 6, pp. 50-53.

Morrissey, Charles "Oral History as a Classroom Tool", SOCIAL EDUCATION, October, 1968, 4 pp.

Moss, William W. ORAL HISTORY PROGRAM MANUAL. New York: Praeger Publishers, 1974.

Nelson, M.R. and H.W. Singleton "Using Oral History in the Social Studies Classroom", CLEARING HOUSE 49, October 1975, pp. 89-93.

Neuenschwander, John A. ORAL HISTORY AS A TEACHING APPROACH. Washington, D.C.: National Education Association, 1976.

NEWSLETTER of the New England Association of Oral History. (NEA-OH, History Department, Salem State College, Salem, MA. 01970) This quarterly publication has been issued since 1975. Individual NEA-OH memberships are $5.

Newton, R. P. "Oral History: Using the School as an Historical Institution", CLEARING HOUSE 48, October, 1973, pp. 73-8.

ORAL HISTORY: Columbia Reports. New York: Oral History Research Office, Columbia University. An annual publication.

THE ORAL HISTORY REVIEW An annual publication of The Oral History Association, North Texas State University, P.O. 13734, NTSU Station, Denton, Texas 76203. Individual memberships are $10.

"Oral History Symposium", WILSON LIBRARY BULLETIN 40(7), March, 1966, pp. 599-628. This issue contains:
Allan Nevins, "Oral History: How and Why It was Born", pp. 600-1.
Elizabeth Rumics, "Oral History: Defining the Term", pp. 602-5.
Forrest C. Pogue, "The George C. Marshall Oral History Project", pp. 607-15.
Chester V. Kielman, "The Texas Oil Industry Project", pp. 616-18.
Richard B. Allen, "The New Orleans Jazz Archive at Tulane", pp. 619-23.
Gould P. Colman, "Oral History at Cornell", pp. 624-28.

Schippers, Donald J. "The Literature of Oral Histort", NATIONAL COLLOQUIA ON ORAL HISTORY 2, pp. 33-40.

Shumway, Gary L. and William G. Hartley AN ORAL HISTORY PRIMER. Salt Lake City, Utah: Box 11894, 1973.

Starr, Louis M., Enid H. Douglass and Alice M. Hoffman "Basic Problems in Oral History", NATIONAL COLLOQUIA ON ORAL HISTORY 4, pp. 98-102.

Stuntz, Susan "Oral History Finally Comes Into Vogue", THE UNIVERSITY OF CONNECTICUT CHRONICLE, December 9, 1976, pp. 1, 7.

Tyrell, William G. TAPE RECORDING LOCAL HISTORY. Technical Leaflet #35. Nashville, Tennessee: Association for State and Local History, 1966. 12 pp.

Waserman, Manfred BIBLIOGRAPHY ON ORAL HISTORY, Revised. New York: The Oral History Association, 1975.

Williams, T. Harry "Oral History and the Writing of Biography", NATIONAL COLLOQUIA ON ORAL HISTORY, 5 and 6, pp. 1-22.

APPENDIX ONE

"The Peoples of Connecticut" Ethnic Heritage Project

Date ___/ ___/ 198__

This transcript is an accurate account of my oral history interview.

I agree that this tape and typed transcription of it may be made public and kept on file at The I.N. Thut World Education Center, or at the Connecticut Multicultural Archives, Wilbur Cross Library, The University of Connecticut for use and citation by scholars and students in their research. It may also be included, in whole or in part, in educational curriculum materials that are developed for use in the public schools of our state.

If it is cited or included in publications, my name

should ( )

should not ( )

"The Peoples of Connecticut" Ethnic Studies Series workers wish to express to you sincere appreciation for your valuable contribution to our knowledge about cultural pluralism in the State of Connecticut and southern New England.

Respondent's Name typed _____

_____
Signature

Interviewer _____

THE I.N. THUT WORLD EDUCATION CENTER
Box U-32, The University of Connecticut

APPENDIX TWO

A Suggested Format for "The Peoples of Connecticut" Oral Histories

A TAXONOMY OF BASIC INFORMATION

1. The Country of Origin

   1.1 Where was the respondent born and where did he or she live in the "old country?"
   1.2 What kind of community was it?
   1.3 What socio-economic standing did their family have in this community?
   1.4 What kinds of work did members of the family do?
   1.5 Did they belong to any voluntary organizations?
   1.6 Did they have full civil and political rights?
   1.7 What was the family's religious experience? How closely related to a religious group were they?

   Note: If you are interviewing Afro-Americans, these questions are more likely to relate to the southern communities or places in the Caribbean from which the respondents migrated.

2. The Immigration Experience

   2.1 When did they emigrate?
   2.2 Did they leave alone, as a family, or with an immigrant group from their original community?
   2.3 From what port did they leave? How did they get there? On what ship did they travel?
   2.4 What can they recall about the passage itself?
   2.5 Did they know anybody in the United States? How much information about the U.S. did they have?
   2.6 How much did it cost to come to the U.S.? How did they raise their fare?
   2.7 At what port did they land? What were the formalities? How were they treated on arrival?
   2.8 How long did they stay in their arrival port? Where did they first settle? When did they come to Connecticut?
   2.9 How did their expectations compare with the reality that they encountered in the United States?

3. Living in the United States: Residence, Neighborhood, Community

   3.1 When they settled in Connecticut, what were their first living conditions? What type of dwelling did they live in?
   3.2 Who were their neighbors?
   3.3 Did relatives live in the same area?
   3.4 Were there other ethnic groups nearby? Were there instances of cooperation or of conflict with them?
   3.5 What type of work did they begin doing? Was their place of employment near their residence? Who were the owners or managers on the job?
   3.6 What were the neighborhood schools like? The teachers? The students?
   3.7 What role did religion play in the community?
   3.8 When and how did they become U.S. citizens?
   3.9 What voluntary associations did they join?
   3.10 How long did they stay in their first neighborhood?

4. Working in the United States

4.1 For what kind of work had they been prepared in the country of origin?
4.2 What kind of work did they do when they got to the U.S.?
4.3 How did they land their first job here?
4.4 Who were their co-workers?
4.5 How long did they stay on this same job?
4.6 What has been their job history? Has there been a change in skill level?
4.7 How was the work organized? In factories? Small businesses? Self-employed?
4.8 Have similar work patterns continued over several generations in their families?
4.9 Did they encounter any discrimination in hiring or advancing on the job?
4.10 Were they related to labor organizations?
4.11 Did women in their ethnic group usually work outside of their homes?
4.12 At what age were children likely to get their first jobs?

5. Cultural Customs in the United States

5.1 What language is regularly spoken at home?
5.2 What languages are the books they own written in? Where do they purchase them?
5.3 To what periodicals (newspapers, magazines, journals) do they regularly subscribe? Which do they read?
5.4 Do they perform ethnic music? Listen to it? Have ethnic musical instruments? A record collection?
5.5 Do they engage in folk art, crafts, or folklore?
5.6 What ethnic holidays are celebrated and what is done for these occasions?
5.7 What links have they maintained to their country of origin?
5.8 To what extent have they been able to preserve their ethnic heritage? How is it transmitted to new generations?